

Colby Library Quarterly



May 1957

THE COLBY LIBRARY QUARTERLY is published by the Colby College Library at Waterville, Maine, under the editorship of Carl J. Weber, Curator of Rare Books and Manuscripts. Subscription price: two dollars a year. Current single numbers: fifty cents. A printed INDEX to Series One, Two, or Three will be supplied free upon request to any subscriber to this QUARTERLY, as long as the supply lasts. We are no longer able to provide copies of *all* previous issues, but will be glad to meet requests for special numbers as long as we have copies of them.

Series One was published in the four-year period 1943 to 1946 in January, March, June, and October, but with the year 1947 the COLBY LIBRARY QUARTERLY began publication in February, May, August, and November. Series II was begun in 1947, Series III in 1951, and Series IV in 1955.

Communications regarding subscriptions should be addressed to the Librarian; communications regarding articles in the QUARTERLY should be addressed to Carl J. Weber. Unsolicited manuscripts should be accompanied by postage stamps and addressed envelopes. In general, this QUARTERLY is interested in Maine authors (for example, in Sarah Orne Jewett and Edwin Arlington Robinson) and in Maine history, and in those books and authors from outside of Maine (Henry James and Thomas Hardy, for example) who are well represented by special collections in the Colby College Library or who have exerted an influence on Maine life or letters.

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Series IV

May 1957

No. 10

ANOTHER HARDY SCRAP-BOOK

By E. N. SANDERS

THE August 1956 issue of the COLBY LIBRARY QUARTERLY described in detail the copy of Thomas Hardy's *A Laodicean* which the Reverend R. Grosvenor Bartelot, Vicar of Fordington Church, Dorchester, used as a Hardy scrap-book for many years—the book which the late Carroll A. Wilson owned from about 1940 until his death in 1947 and which Mr. H. Ridgely Bullock, Jr., presented to the Colby College Library in 1955.

In quoting the letters found in that book and in assigning conjectural dates to some of those letters, the writer of the account published last August slipped into a number of errors which it may be well to correct. Mr. Bartelot did not succeed the Reverend Henry Moule as Vicar at Fordington; he did not come to Dorchester until 1906. Previous to that date he had been at Corfe. It is therefore certain that the date suggested (page 131) for the letter written on "Thursday" to Mr. Bartelot cannot be correct, and Mrs. Hardy's use of a Bath Chair cannot have been connected with the bicycle accident referred to in the footnote.

Mr. Bartelot's predecessor at Fordington was the Reverend Sidney Boulter, and it was he who succeeded Henry Moule, and it was doubtless he who first called Mr. Bartelot's attention to Thomas Hardy upon the Vicar's arrival in Dorchester in 1906. All these facts find support in another Hardy scrap-book now in the Hardy Room in the Dorset County Museum in Dorchester—a copy of *The*

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Return of the Native (the Macmillan three-and-six blue-cloth edition) which Mr. Bartelot used in exactly the same souvenir-saving way he followed with the copy of *A Laodicean* now at Colby. The two books are, in a number of ways, twins. Both bear R. G. Bartelot's bookplate; both have a portrait of Hardy pasted in; both contain newspaper clippings; both have one of Mrs. Emma Hardy's visiting-cards laid in; and both contain little envelopes in which church offerings from Max Gate had been enclosed. In one respect the *Native* at Dorchester is different from the *Laodicean* at Colby: it contains a picture of Fordington Church.

As in the case of the scrap-book described in the August issue, the Dorchester book contains letters from Max Gate: four from Hardy himself and two from his first wife.* The four by the novelist were written to Sidney Boulter, Bartelot's predecessor, and the first one shows how the correspondence began. The Vicar was interested in certain necessary repairs to Fordington Church and drew up an Appeal for financial support. He not only submitted the text of this appeal to Hardy for comment and suggestion but also invited Hardy to serve on the Executive Committee appointed to superintend the project. The letters speak for themselves:

Max Gate.

13.10.1901

[October 13, 1901]

Dear Mr. Boulter,

I think the appeal excellently drawn up, and can suggest no amendments of any value. You will see that I have made one verbal criticism—merely on the repetition of the word “consideration”—and that I have pencilled a paragraph which might be inserted, if you thought fit, to give people at a distance assurance that no mischief to the

* These letters are here printed by special permission of Miss Irene Cooper Willis, Trustee (with Lloyds Bank, London) of the Hardy copyrights.

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architecture is intended—all church renovation being looked on with such suspicion at the present time.

Yours sincerely,

T. HARDY.

Max Gate.

[No date, but possibly referring to some meeting of the Executive Committee]

Dear Mr. Boulter,

As I have been away from home, and do not know much about the case, I send you a postcard which will no doubt explain itself to you. I am unable to attend the meeting.

Yours truly,

T. HARDY.

Max Gate Dorchester

Feb. 1, 1903.

Dear Mr. Boulter,

I ask your leave and the Committee's to withdraw from its membership, though it may seem ungracious to do so after being elected without having done anything to deserve the honour. The calls upon my time, however, take up so much more of it than was the case when I was younger that I feel I cannot give such attention to the proceedings as a member of the Executive Committee ought to give. One result has been that I did not know such an essential change in the outline of the Tower was in contemplation as has been effected by carrying up the Turret, (which happened by accident while I was away from home) and upon which, if I had seen a drawing of the proposed addition beforehand, I should have expressed my misgivings. Yet the architect may have good reasons for his course, imperceptible to me because I have not sufficiently investigated the question.

As you will know, I have not the least doubt that your own and the Committee's desire, as well as the architect's,

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is at bottom the same as my own—not to tamper in any degree with so venerable a monument as the Tower is. I wonder if I, or anybody, ever told you that its proportions were so much admired by Sir Gilbert Scott that he sent a man to measure and make an exact drawing of it for preservation.

Sincerely yours,
THOMAS HARDY.

Rev. S. Boulter
Chairman of Committee

Max Gate.

4. 2. 03.

[February 4, 1903]

Dear Mr. Boulter,

My thanks for your note. It is quite as you may choose whether you read my letter to the Committee or no. I do not wish it, if you do not. As I was writing about being unable to attend the meetings I thought I would just mention about the turret. The fact is, architects do go on rather in a high-handed manner even nowadays, when they have had so many lessons! Between ourselves, I think this one wants *looking after*.

We had an interesting man here last night—Mr. Perkins, whom I think you spoke to. I believe the Society he represents wants a record, as it were, of the church details before attention.

I am confined to the house by rheumatism, which almost prevents my doing anything.

With kind regards to Mrs. Boulter,

Yours sincerely,
T. HARDY.

My scrawllly writing is owing to the complaint. Please forgive.

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Max Gate
Dorchester

Feb. 24, 1907.

Dear Mr. Bartelott [*sic*],

Two women came here from Fordington to ask help of some sort—one named Cluett—the other Ellory. I had them informed that they must bring a recommendation from you, otherwise you see I should [have] half the parish here begging. Please tell me if they should be helped, how much in want they are? and if not worthless and unaidable? I thank you for garden room for my chair.

Yours sincerely,

EMMA L. HARDY.

Max Gate
Dorchester

Tuesday.

Dear Mr. Grosvenor Bartlott [*sic*],

Herewith I send you 5/— for the sick poor of Fordington.

I shall keep a list of undesirables for frequent reference when applications for help come. It will be a good matter effected when compulsory insurance is legalised.

I hope to see your little daughter again. Here is a bird for her!

Yours sincerely,

E. L. HARDY.

In July, 1912, Mr. Bartelot's daughter Romana had been one of a group of children whom Mrs. Hardy had taken on an outing to Osmington (see page 134 of the COLBY LIBRARY QUARTERLY for August 1956), and the reference to seeing her again would suggest that the undated "Tuesday" of this letter was one in August 1912 or shortly thereafter.



AN UNRECORDED HARDY ITEM

THROUGH the Charles E. Feinberg Foundation the Library has received as the gift of Mrs. Julian Krolik of Detroit, Michigan, a copy of Georges Bazile's French translation of Thomas Hardy's "An Imaginative Woman." It

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appeared in two installments in the *Revue Politique et Littéraire* (the "Revue Bleue") in Paris, October 19 and 26, 1912. This gift of Mrs. Krolik adds to the Hardy Collection at Colby a previously unrecorded item, for until this gift was received we had always supposed that Bazile's translation first appeared in 1918, as the second issue of *Les Cahiers d'Aujourd'hui*. This *Cahier* is the only Bazile entry in our centennial bibliography of Hardiana, *The First Hundred Years of Thomas Hardy* (Colby College Library, 1942, page 42), and we are grateful to the Feinberg Foundation for pushing back our knowledge of "Une Femme Imaginative" by six years, as well as for this copy of the text. Hardy's story first appeared in the *Pall Mall Magazine*, London, April 1894. Its first book appearance was in *Wessex Tales*—not the Macmillan edition, London 1888, but the 1896 London edition issued by the firm of James R. Osgood, McIlvaine & Co. In 1912 Hardy transferred this story from *Wessex Tales* to *Life's Little Ironies*, and it was perhaps this transfer, or this appearance as a "Little Irony," that directed Georges Bazile's attention to the story and led to its appearance in the "Revue Bleue."



A VICTORIAN CONTROVERSY

William Sharp's Letters on "Motherhood"

By JOHN J. IORIO

IN 1882 William Sharp, the Victorian poet and critic who was to astound the literary world at the end of his career by the disclosure that he had also been "Fiona Macleod," poet of the Celtic movement, published his first book of poems, *The Human Inheritance*. One of the poems, "Motherhood," provoked immediate controversy, revealing at once some of the tensions and problems of the Vic-

torian mind. Although the poem brought swift praise from William Butler Yeats, Walter Pater, and Dante Gabriel Rossetti, other readers were equally swift in challenging its propriety, attacking its intentions, and scoring its dullness. Among the adverse critics were two of Sharp's friends, Violet Paget ("Vernon Lee") and her elder half brother, Eugene Lee-Hamilton, poet.

The negative ascriptions to "Motherhood" moved Sharp to a defense of it in a series of letters now in the Colby College Library. Written to Miss Paget and Lee-Hamilton, the letters reveal Sharp's forceful response to the criticism of his poem. In a letter to Lee-Hamilton dated Christmas, 1880, Sharp, recognizing the unusualness of his subject and anticipating misinterpretations, found it necessary to explain his poem:

"My cousin told me she had read one or two verses from a poem of mine called "Motherhood" with which you were pleased. Thinking that the complete poem might interest you, I now send a copy of it by the same post as this. I took great care in the working out of it, as the subject was extremely difficult to evolve without on the one hand falling into the Scylla of the "Fleshly School" or on the other into the Charybdis of "Mysticism." It was written from a deep sense of the beauty & sacredness of Motherhood in *itself*, in whatever form and under all circumstances. So I took three typical instances: A tigress, as exemplifying the brute creation—an Australian native, as exemplifying the lowest human savage—and a high souled, pure hearted girl as exemplifying the highest level of cultural civilization."

Sharp's wife, Elizabeth, expressed these apprehensions more explicitly in a letter to Miss Paget dated February 21, 1881. This letter, also in the Colby College Library, reads in part:

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I wonder sometimes what effect a poem such as "Motherhood" or rather perhaps "The Dead Bridegroom" will have on those who do not see his meaning—whether it be possible it could have the very opposite effect to that which he intends . . .

As adverse criticism mounted, Sharp's anxiety gave way to elaborate explanation and justification. Far too long to publish here in its entirety, a letter written to Miss Paget in March, 1881, leads us into the interior of Sharp's mind, revealing his personal mysticism, his speculations on poetic composition, and his receptivity to the divergent forces of his day. He begins by freeing himself from the taint of all schools of poetry:

"You begin by saying 'I have been thinking a good deal, of late, of the School to which that poem *Motherhood* belongs, and of the desirability of a young poet like Mr. Sharp joining it.'

In the first place, your thoughts have found an anchoring place where neither myself nor my poetical & critical friends have yet done: in other words, 'Motherhood' never seemed to me or them to belong to any school at all. It certainly could not be spoken of as belonging to the Fleshly School, nor could it as to the Transcendental, or the Philosophic pure & simple, or the Didactic, or the Narrative, or the Lyric, or the Dramatic, or the Psychologic, or any other "ic" that men have fashioned unto themselves. It is nearer the Philosophic, or the Natural, than any other . . ."

He continues the attack on the Fleshly School:

"As to the latter part of the sentence—'the desirability of Mr. Sharp's joining it' (the Fleshly School) I can honestly assure you that it is the last school of Art to which I shall render my efforts, that I have little sympathy with its present phase, and that I believe both it and mock-Aestheticism will, sooner or later, die a twin and heaven-to-be-praised death."

He goes on with a relentless condemnation of the Fleshly School, being at the same time careful to rescue Walt Whitman and Rossetti from its influence:

"With all his faults—poetic and artistic—Walt Whitman is a noble and truly great fleshly or natural poet—but I can imagine no great contemporary writer having a greater contempt for what is called the Fleshly School, or more utter repudiation of its habits of expression. Again, Gabriel Rossetti is frequently spoken of as if at the head of this School: no greater mistake could get abroad. He is intensely spiritual and refined, and so far removed both in spirit and work from the crass materialism of such poets as form this School as Milton or Dante. It is a materialism that is weighing down an already weary and over-burdened nation—materialism everywhere, & most of all alas! in the hearts of a rising generation of young men and women—not so much materialism that overlooks the soul, as materialism that has practically no soul. . . . And it is to this materialism—above all to this *intellectual* materialism—that the Fleshly School owes its rise."

A major portion of the letter is assigned to a justification and defense of his selection of the subject of motherhood. In these efforts Sharp offers significant speculations on the genesis of his poem and on the processes of poetic composition. He writes:

"Permit me in turn to point out what seems to me an equally common confusion of ideas on the subject of how true poets write. A poet who is really a poet does not as a rule choose his subject at all—his subject chooses him. As Buxton Forman says in his critical work on Contemporary English Poetry—'An artist whose ideas are cut as it were with a red hot blade on his very heart cannot always pick and choose his subject; he must often be chosen by his subject.' and again, speaking of a well-known poem,—'it is

easy to see that neither the incidents nor the thread were arrived at by painful reasoning, or by any other process than by that real poetic intuition concerning the nature of which critics must be content to remain profoundly nescient.' I am very glad to see such a well known critic confessing this inability of *non*-poets to realise the part-intellectual, part-spiritual, part-emotional quality which is called poetic intuition."

And describing his own method, he points out:

"In like manner, *Motherhood* choose me, not I it as a subject. The idea took hold of me, enthralled me with its beauty and significance, possessed me till I gave it forth again in artistic expression. It was not till after the idea had seized my mind and imagination that I began to think of writing such a poem—and even then the whole details of it came in one intuitive flash, and I saw the poem from first to last as it now stands. . . . I had nothing to think of afterwards except the mere technical details and artistic presentment—such as glow & colour to the first part, weirdness to the second, dignity and moral beauty to the third."

Having given artistic justification for the selection of his subject, he goes on to refute the charge of indelicacy ascribed to the poem by both Violet Paget and Lee-Hamilton:

"As to the alleged impropriety of the subject of *Motherhood* I am at a loss to conceive upon what ground such a statement is put forward. I hope your brother does not still misunderstand me after my recent letter, but previously I know he had completely done so from one short sentence in his letter to me on this subject, where he says—'Besides, is not your type of civilized woman degraded by being associated with the savage and the wild beast?' This showed me that he, as I now see you have done also, looked at the

poem and not at what *made* the poem: he looked at the external description, not at the soul-like animating idea. . . .

I see that both you & your brother have fallen into the mistake of thinking that *Motherhood* was a delineation of Passion, and written to sanctify such. Where the sexual feelings are referred to they are introduced as linked to and giving point to the idea, & never for a moment formed original *motifs*."

In his letter to Lee-Hamilton, dated October 3, 1881, Sharp advances his defense of the subject of motherhood, disclosing at the same time the evolutionary cast of his thought:

"Motherhood" was written from a deep conviction of the beauty in the state of motherhood itself, of the holy strangely similar bond of union it gave to all created things, & how it as it were forged the links whereby the chain of life reached unbroken from the poly depths we do not see to the God whom we do not see. Looking at it as I did, I saw it transfigured to the Seal of Unity: I saw the beastial life touch the savage, and the latter's low existence edge complete nobility of womanhood, as in the spirit—I see this last again emerge into fuller spiritual periods beyond the present sphere of human life.

Despite his lengthy explanations, Sharp finally feels it necessary to summon Rossetti to a defense of "Motherhood." Sharp writes:

Under the circumstances you will not think it vain of me when I add that Rossetti,—who is now (what I and others have long believed) becoming recognized as not only one of the greatest poets of the XIX century but also one of the greatest since Shakespeare—considers "Motherhood" in the first order of work, both as regards execution (with one or two exceptions) and idea. He told me that this poem alone should enable me to take a foremost place amongst rising poets!

When we look at the letters in their entirety, we see Sharp as a complex individual, and as an individual very much of his own time—dogmatic, argumentative, mystical, imaginative, moral, and self-righteous. Whatever the

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merits of Sharp as a poet and critic may be, these letters present a vigorous and perceptive mind in an age of controversy. Long neglected, Sharp emerges as a poet deeply and conscientiously committed to his art, and as a man sensitive to the cross-currents of thought in the last quarter of the nineteenth century.



A MESSAGE FROM GARIBALDI

By *ERMANNO F. COMPARETTI*

RECENT attempts in various Russian satellite nations to throw off their chains of bondage to Moscow remind the student of European history that these efforts to win political liberty very much resemble the efforts of Italian patriots in their long struggle for national independence and unification. After the collapse of the Napoleonic Empire in 1815, there were continual revolts in Italy against the foreign domination imposed by the Congress of Vienna. Among those in whose breasts the desire for liberty burned most intensely was the impetuous soldier, Giuseppe Garibaldi (1807-1882). A letter of his, now in the Colby College Library, recalls those efforts of a century ago, when Italy rather than Hungary or Poland was the scene of action.

Garibaldi was involved, as early as 1834 (when he was only twenty-seven and a member of the secret society, *Giovane Italia*) in a revolt and escaped the firing squad only by fleeing to South America. In 1848 he returned to Savoy and offered his services to Charles Albert, King of Sardinia. In 1861, on the union of the Two Sicilies with Sardinia and the proclamation of Victor Emmanuel as King of Italy, Garibaldi retired to Caprera (Goat Island), and from there wrote the letter now in the Colby Library.

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He had again taken up arms in support of efforts to complete the unification of Italy, and (before his defeat by French forces in November 1867) he wrote a simple message of acknowledgment to an Englishman named Samuel Timings. England had long been the friend of Italian freedom. Unforgettable in Garibaldi's mind was the most tangible evidence of this good will, shown when, during the vivid campaign of 1860, English ships had shielded from hostile war vessels the landing of the Thousand Red Shirts at the shore of Marsala. The letter reads:

Caprera

April 9, 1866

Mr. Samuel Timings

Dear Sir,

You offer me a rifle—and I accept it. This will be a further reason, among so many that I have had in the past, for my warm gratitude for English generosity.

Your servant,

G. GARIBALDI*



A STRANGE CASE OF DEBILITY

By AARON POLONSKY

AT the beginning of the nineteenth century, two brothers, James and Horatio Smith, were the reigning wits of London. Not many fashionable parties were held without the added lustre of their presence. Their hostesses included such eminent literatae as the Countess Guiccioli and Lady Blessington, both known as friends of Lord Byron. It is reported that John Keats met them at such a

* Garibaldi of course wrote in Italian. What I have translated above reads thus in the original autograph: "Caro Signore, Voi mi offrite un fucile—ed io l'accetto. Sarà questo un nuovo pegno di gratitudine ai tanti da me ricevuti dalla generosità Inglese. Vogliate comandarmi, Vostro G. Garibaldi."

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gathering and found their humor insufferably shallow.

Of the two brothers, James seems to have impressed his contemporaries as the Smith with the greater talent and the finer wit. Perhaps it is because of his public geniality that the myth of James's constant and unwaivering optimism arose. John Timbs, one of Smith's biographers, even goes so far as to expand the legend, telling us that the popular punster led an "easy, social bachelor-life" despite his chronic and painful gout. He bore his suffering, we are told, *without complaint*, because illness was a questionable luxury in the life of a man whose *raison d'être* was to dispense drollery.

A letter of Smith's, addressed to the popular English actor, Charles Mathews (1776-1835) and now in the possession of the Colby College Library, may well lead a reader to ask how far John Timbs' picture of James Smith may be regarded as accurate. The letter reads:

18 Austin Friars [London]

Friday [*circa* 1829-1833]

Dear Mathews

I regret extremely that I cannot fulfil my business with you tomorrow. I am suffering with such a debility of the lower limbs that I have not been able to quit my bedroom floor for about a fortnight past.

Believe me to remain

Yours very truly

JAMES SMITH.



RECENT GIFTS TO THE LIBRARY

A RECENT reference to preparations to observe the centenary of Whittier's *Snow-Bound* has resulted in a number of Whittier gifts, the most interesting of which is a copy of his *Poems* as published in Boston by Benjamin B. Mussey & Co. in 1849. (This Mussey firm has made its appearance in our library long before this, for B. B. Mussey was one of Jacob Abbott's publishers.) We are indebted

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to Professor Richard Cary for this copy of Whittier. Bibliographers call it the "First Collective Edition." It is nicely illustrated, though (curiously enough!) one of the proofs that Dr. Cary's gift is the "first state" of this edition is found in the fact that it does *not* contain one of the illustrations added later: this copy lacks the "Star of Bethlehem" plate.

The Library has also received as a gift from Professor Cary a copy of the first edition of Mary E. Wilkins' *A Humble Romance, and Other Stories* (New York, Harper & Brothers, 1887). This well-known book was published when its author (later Mrs. Freeman) was a young woman of twenty-five.

From Professor Waldo H. Dunn (Scripps College, Claremont, California) the Library has received two welcome privately-printed brochures: (1) *Indenture between John St. Alban and Richard Blackmore* (Wooster, Ohio, 1955), one of 125 copies; and (2) Louis Mitchell's *Donald Grant Mitchell* (Claremont, California, 1947), also one of 125 copies.

Our growing Mosher Collection has been enriched by a gift of eight items from Mr. Benton L. Hatch: Mrs. Browning's *Sonnets from the Portuguese*, published by Mosher both in 1900 and in 1901; William Sharp's ("Fiona MacLeod's") *The Distant Country*, 1907; Rossetti's translation of Dante's *New Life*, 1900; Richard Jefferies' *The Pageant of Summer*, 1909; Katharine (Tynan) Hinkson's *Little Book of XXIV Carols*, 1907; William Sharp's *Isle of Dreams*, 1905; and Isabelle Howe Conant's *Gabriel*, 1912.

To Mr. Harper MacKay of the Department of Music, University of California at Los Angeles, we are indebted for the manuscript of *Five Songs*, settings composed by Mr. MacKay for five poems by Thomas Hardy. At the Waterville Community Concert, in November 1956, Margery MacKay, mezzo-soprano, sang "In Time of 'The Breaking of Nations'," Hardy's well-known war-poem set to music

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by Harper MacKay; and it is the composer's autographed manuscript of this song, inscribed "To the Colby College Library, with warmest regards, January 1957," which has now come to be added to our extensive collection of Hardy Music. The other four of Mr. MacKay's Five Songs call for detailed comment:

"Waiting Both" is the title of the first poem in Hardy's 1925 volume of verse, *Human Shows*; a photograph of the manuscript of this poem has been on exhibition in the Treasure Room of the Colby Library for the past ten years. It is this poem which Harper MacKay has set to music, and the composer's manuscript is the second in this group of five.

The third composition is entitled "My Spirit will not Haunt the Mound"—Hardy's poem addressed to the memory of his first wife.

Mr. MacKay's fourth setting is for "The Oxen"—Hardy's oft-quoted Christmas Eve poem. The composer's manuscript carries his annotation: "This poem is based on an English country legend that at midnight on Christmas Eve the oxen kneel in their stalls. The song should be sung quietly but fervently."

The fifth of Mr. MacKay's Five Songs from Hardy is "When I Set Out for Lyonesse"—Hardy's name for Cornwall, where he met his wife. This manuscript provides us with the *eighth* musical setting of this popular poem, for our Hardy Collection has previously received copies of the music composed for it by Frederic Austin, John Duke (his manuscript is dated 1950), Gerald Finzi, Sidney Harrison, Christopher LeFleming (his manuscript is signed by the composer), Katharine E. O'Brien, and Charles A. Speyer. Nearly ten years ago we expressed the wish that our Music Department would arrange a Tannhäuser-like Tournament of Song so that a Colby audience might hear and compare all these settings for "When I Set out for Lyonesse," but thus far our wish has remained only a wish!

COLBY LIBRARY ASSOCIATES

THIS ORGANIZATION was founded in April, 1955. Its object is to increase the resources of the Colby College Library by securing gifts and by providing funds for the purchase of books, manuscripts, and other material which the Library could not otherwise acquire.

MEMBERSHIP is open to anyone paying an annual subscription of five dollars or more (undergraduates pay fifty cents, and graduates of the college pay one dollar annually during the first five years out of College), or an equivalent gift of books (or other material) needed by the Library. Such books must be given specifically through the ASSOCIATES. The fiscal year of the ASSOCIATES runs from July 1 to June 30. Members are invited to renew their memberships without special reminder at any date after July 1.

Members will receive copies of the COLBY LIBRARY QUARTERLY and notification of the meetings of the society. Officers for 1956-1957 are:

President, Frederick A. Pottle, Yale University.

Vice-President, Carl J. Weber.

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Secretary-Treasurer, James Humphry, III.

Committee on Book Purchases: Walter N. Breckenridge (term expires in 1957), Richard Cary (term expires in 1958), and (*ex officio*) the Vice-President, and the Secretary.

Editor of the COLBY LIBRARY QUARTERLY: Carl J. Weber.

This issue of the COLBY LIBRARY QUARTERLY has been set up
and printed by The Anthoensen Press in Portland, Maine.

Series IV May 1957 No. 10
